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MODELS OF COLOUR

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INTERNATIONAL DE NOUVELLE
DANSE

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AT INDIGENE

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MCGILL DAILY *CULTURE*

VOLUME 83 • NUMBER 12

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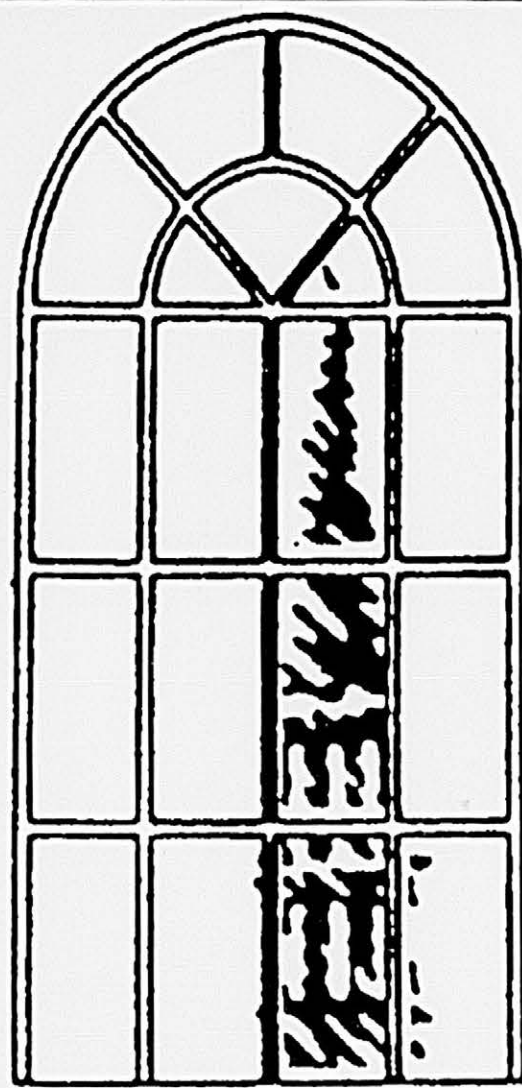
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Exchanging an Impulse

The politics of Sitapa Biswas

Synapse
Sitapa Biswas
Oboro Gallery

BY DIANE DE
KERCKHOVE

East meets West during the "mois de la photo" at Oboro Gallery where Sitapa Biswas is exhibiting her latest collection of works, entitled "Synapse".

A synapse, in the biological sense, is the fluid which allows nervous impulses to be delivered from one nerve cell to the next. To the artist, it is a metaphor for the point at which a critical exchange occurs, in other words, a call for cross-cultural dialogue.

Sitapa Biswas was born in Bengal, India but later moved to England where she received her education. There she found that at both under and post-graduate levels, western styles prevailed in photography schools. She had to strive to find her own voice.

There is ambivalence in some of her works, giving the viewer food for thought. In "Scarred Surfaces," a series of four shots of an Indian woman's clasped hands create a warm sense of motherhood. The photos have no trace of the hidden scars implied in the title.

Through her collection,

Biswas attempts to express her political viewpoint that Anglo-Indian relations still have a long way to go.

A master of illusion, her works are always more than what meets the eye. Sunspotted, swirling water ripples can easily be mistaken for a close-up of an iridescent oyster. She uses projection devices for striking visual effects. One room in the gallery is devoted to a series of "light-boxes", enlarged slides, illuminated from behind by individual light bulbs.

By far, the most striking pieces in the exhibition are the series of human projections: a photo projected onto a bare female belly. Each shot is framed by the model's breasts, arms and cupped hands. One such projection of a building covered with scaffolding "echoes the internal structure of the body", says Biswas.

Although one cannot help but marvel at the beauty of the In-

dian scenes depicted in her works, there is something disturbing about the content and presentation of her work. If this is what she wanted to achieve, then she has accomplished her goal.

Synapse will run from September 10 to October 10 at Oboro Gallery, 4001 Berri Suite 301. For more information call 844-3250



DAILY PHOTO BY VALERIE JODOIN-REATON

Silence of the south

by Louise Harvey
Observatoire 4

BY MELANIE
NEWTON

Her pictures show no people, none of the traditional sweeping, landscapes of the American deep south.

Nevertheless, in her series of photographs entitled *Le Mensonge Du Silence*, French photographer Louise Harvey has captured the reality of life in Louisiana.

Drawn to Louisiana because of the state's rich French history and culture, Harvey made three trips there to compile her collection of photographs. *Le Mensonge du Silence*, is the first of three exhibits of the work done on those trips.

Part of the attraction of Harvey's photographs comes from its raw honesty. One of the reasons why she chose Louisiana as the subject of her work was because she knew so little about it, and she could experience what it felt like to be "lost somewhere".

Her photographs show the innocence of an artist interpreting something which is entirely new to her. As a result, she does not recreate any of the stereotypical images surrounding the southern U.S.

Sometimes the freshness of her work even catches Harvey

off guard.

"I take one picture and after time passes when I look back at this same picture I see something that I've never seen before," stated Harvey.

The photographs on display show details of life which are often ignored, and place them in a uniquely southern American context.

Oblique images of sunbleached wooden houses and winding roads surrounded by wildgrass, depict the climate and nature of Louisiana, while at the same time, removing picture-postcard images from the viewers' mind.

Entering the gallery is to enter a world, brought to life from Harvey's perceptions.

The exhibit consists of slides. In order to see them, the viewer must press a button on top of a small projector which hangs from the ceiling. Inside the projectors each slide seems to exist in a world by itself. Thus, the viewer has the sensation of being alone with the images of Louise Harvey.

The atmosphere created by the dim lights, the image of one of Harvey's photographs projected onto the walls and the loud but surprisingly peaceful music, help the viewer to see that each time you look closely enough at everyday things, you will see something entirely new.

An original kind of copy

Terra Nostra
by Phillippe Boissonet
Centre Copie D'art

BY PATRICIA
HAREWOOD

Celebrating their tenth anniversary, the Centre Copie D'art is hosting a series of works by artists, who have made significant contributions to copy art. The last but by no means the least artist exhibiting work is Phillippe Boissonet, who is certainly no stranger to this field.

Born in Neuilly Seine France, Boissonet chose to follow the traditional artist's path, studying painting and drawing at the Ecole de Beaux Arts in France.

But in 1981, he received a bursary from the ministry of foreign affairs and moved to Quebec to pursue his studies at UQUAM, where he received an M.A in plastic art. Later at the Sorbonne in Paris, Boissonet completed a degree in Arts and the science of arts.

In the past, Boissonet has experimented with holographs, sculptures and photocopying machines to create a truly awesome artform.

This exhibition, entitled *Terra Nostra*, is a stunning example of what one can do with technology. Boissonet uses an inflatable globe, two kinds of photocopying machines, a camera and his imagination to create black and white and colour images of the world.

Two of the pieces were sponsored by the Canon company while the others were completed at The International Museum of Electrography in Spain, where Boissonet was artist in residence.

The collection is anecdotal, although Boissonet insists that the story is not "linear". In the first piece, a round, deformed two dimensional coloured image of the world is placed at a 45 degree angle from a mirror, identical in shape, on which the words "Il serait un fois" (There will be a time) are written.

The use of the mirror also immediately brings the viewer into the work, allowing her/him to see herself as an integral participant in the state of the world, deformed as it may be.

The "master piece" occupies a central position on the floor. Here, 100 black and white images of different areas of the globe are placed on a large

rectangular shaped piece of wood.

Although there appears to be a focus on certain areas of the world like Mongolia or Russia, Boissonet says the images were done "randomly".

What is interesting about this piece is that it can be viewed from so many different positions, enabling one to see the world in new and exciting ways.

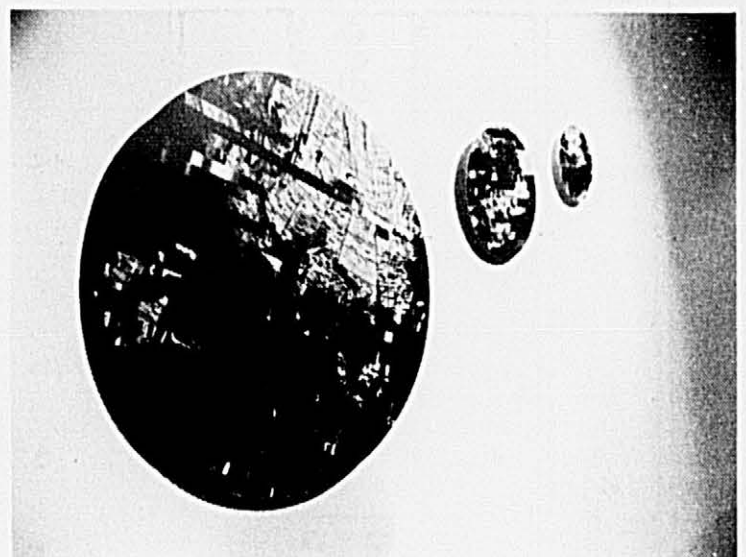
So, instead of the conventional map in which North America is seen on top and Africa on the bottom, Boissonet lets you decide how you want to see things.

The strategic placing of the piece on the ground also challenges the norm. Boissonet sees it as a closer interpretation of reality. "It is closer to how we are because we are on the ground"

The last piece is a fitting end to the artist's story. Three two-dimensional round images of the earth are on the wall, diminishing in size as one moves from left to right.

As the images become smaller, they also become cloudier so that in the end it is impossible to distinguish one country from the next, although if one looks closely, one can see

DAILY PHOTO BY JENNIFER MCCORMICK



Photographic art at Centre Copie D'art

the tiny words Yugoslavia. Boissonet does this to suggest that the ending is incomplete.

As Boissonet so eloquently concludes, "It is the end of the story without being the end of the story."

The exhibit is on display at La Galerie des Arts et Technologies, 813 Ontario East, and is part of

an ongoing citywide effort called Le Mois De La Photo. Admission is free. For more information, call 523-4830

pull quote: ...from the beginning, the artist challenges the traditional once-upon-a-time story, forcing the viewer to look at the world in a new way.

COMMENT

Red Cross bloody choosy!

In the past 12 months have you had sex for which you paid money or drugs?

Were you born or have you emigrated from a country, since 1977, where AIDS is a common disease (parts of the Caribbean, Sub-Saharan Africa or Islands located near these areas of Africa)?

Have you traveled or lived in a country where AIDS is common? Better yet, have you had sex with such a person?

These are just some of the questions that appear on the Canadian Red Cross Society's donor health assessment questionnaire.

It is amazing that Red Cross could allow such questions to appear on their questionnaire. This is not to suggest that such a respected institution as the Red Cross is incapable of holding racist and prejudicial views and implementing them. On the contrary it is not entirely surprising.

What is amazing is that such questions could appear on the questionnaire without any of the donors (including those who are included in the list of "risk for AIDS") challenging them.

Three years ago, a McGill student, in the spirit of giving, decided that she would donate blood to the Red Cross in the former Union Ballroom.

All seemed well as she filled out the required blood donor forms. During the interview however, she asked where her boyfriend came from. When she said that he was a Somali, she was told that she would not be permitted to give blood, as her boyfriend came from a "high risk" country.

Needless to say, the young lady was highly offended. Her apparent good gesture resulted in humiliation, rejection and yet another smear on African people.

The questions posed on the questionnaire are part of a great many assumption that have been promulgated concerning the origins of AIDS. It has long been assumed that AIDS originated in Africa and then miraculously found its way to the Caribbean through which it made its way to North America and Europe.

There has never been any real evidence to back these accusations. In fact, there is evidence to suggest that these notions were manufactured in order to find a quick scapegoat for this disease that miraculously and suddenly popped up.

The Red Cross was formed in the late 19th century for humanitarian reasons. This kind of systematic weeding out of potential blood donors, primarily based on race and origin, serves as a quiet platform for a very discrete form of racism, which is far from humanitarian.

The Red Cross Blood Donor Clinic will be "accepting" blood donations on Thursday between 10:00 am to 7:30 pm, and Friday from 10:00 am to 5:00 pm.

Dave Austin

LETTERS

Practice what you preach

To the Daily:

The Daily's Sept. 20 edition included a special Focus on women's health. Several of the articles dealt with eating disorders and put much of the blame on the media for bombarding us with images of impossibly skinny women.

In the same special Focus issue, a top each page number appeared a female figure with one hand outstretched to the heavens; an IMPOSSIBLY SKINNY female figure with one hand outstretched to the heavens.

Although I appreciate that this image was intended as an artistic interpretation and not as an accurate portrayal

of a woman, it is yet another skinny woman to be caught out of the corner of the eye and stroed away in the subconscious.

Careful where you throw the stone, Daily.

Michael Milligan

Leave it to the students

To the Daily:

I would like to respond to Jackie Klopp's article of September 13, 1993, "Scientific Racism Still? The Case of the Mankind Quarterly".

In it, Ms. Klopp expresses her concern about the presence of certain types

GRIM DEVICE

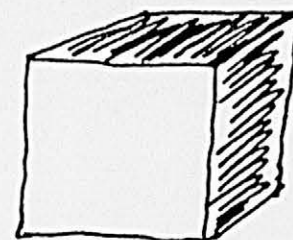
BY Karl J. Kabasele

SAY GRIM, I NOTICED
YOU'VE BEEN
WEARING A LOT
OF BLACK LATELY



KEITH

WELL, WHEN YOU'RE
TRYING TO BE PART OF
THE COUNTER-CULTURE,
YOU SHOULD AT LEAST
LOOK THE PART



GRIM

KJK '93

MAGIE MUSHROOM



Ladies and Gents, Did I tell you 'bout the young lady who went to confess having oral sex with her boyfriend? The priest wasn't around, so she asked the altar boy... "What does the Father give for blow jobs?" The altar boy said, "I don't know about you, but he gives me a bar and a bag of chips."



Definition of Politically Incorrect ????

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THROWING PAINT ON PEOPLE
WHO WEAR FUR...

...LETTERS

of literature in the library and about its accessibility to students.

It seems that some of the academic journals do not satisfy her "political content" requirements. It is ultimately up to the students themselves to censor

the material themselves by simply not using the journals.

The articles found in the "Mankind Quarterly" may deal with unpopular academic research, but so do the articles found in many journals. A library

in a liberal institution like McGill should contain academic works that express a broad range of views.

James Anderson
U3 History/Pol Sci.

SINCE 1911
Vol. 83 No. 6

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MCGILL DAILY CULTURE

The best to be found in FIND



Photo: Jeff Barnes

Clark' choreography is brutal, dynamic, full of sexual-anarchy. If you can only afford one show, this should be your pick.

BY PUELO DIER

If you are interested in attending one or two performances from the Festival Internationale de Nouvelle Danse but are not familiar with any troupes, this list of the festival's "best finds" is made for you.

Dancers from the Michael Clark Company are the Queer punk demi-gods of British modern dance. Clark introduces his latest offering - a balleric punk reworking of Stravinsky's "Rite of Spring".

Stravinsky's original score is intermixed with music from Public Image and T-REX which makes Stravinsky's score sound hip and modern.

Clark' choreography is brutal, dynamic, full of sexual-anarchy. If you can only afford one show, this should be your pick.

DV8 Physical Theatre merges hard hitting and homoerotic dance with film and personal politics. They will be performing MSM, which deals with

"cottaging", a British expression for bathroom cruising. It's based on a series of interviews with 50 men who often consider themselves heterosexual.

The work explores male sexuality and what drives these men to seek out anonymous, sometimes violent sexual encounters with men.

Annamirl van der Pluijm hails from Belgium, which has for some time been considered the reigning capital of modern dance. Van der Pluijm has created Solo 1, a study of contrasts in style starting out slowly and building to a joyful conclusion.

Ultima Vez inter-mixes theatre and dance in Wim Vandekeybus' sensational creation *Her Body doesn't Fit Her Soul*. It is a performance with six dancers and five actors, three of whom are blind. This is Vandekeybus' third appearance at FIND and his work is always a delight.

The works of Bill T. Jones, a staple on the American modern dance scene, explore such topics as AIDS, homophobia, racism, and sexuality. Jones' work is

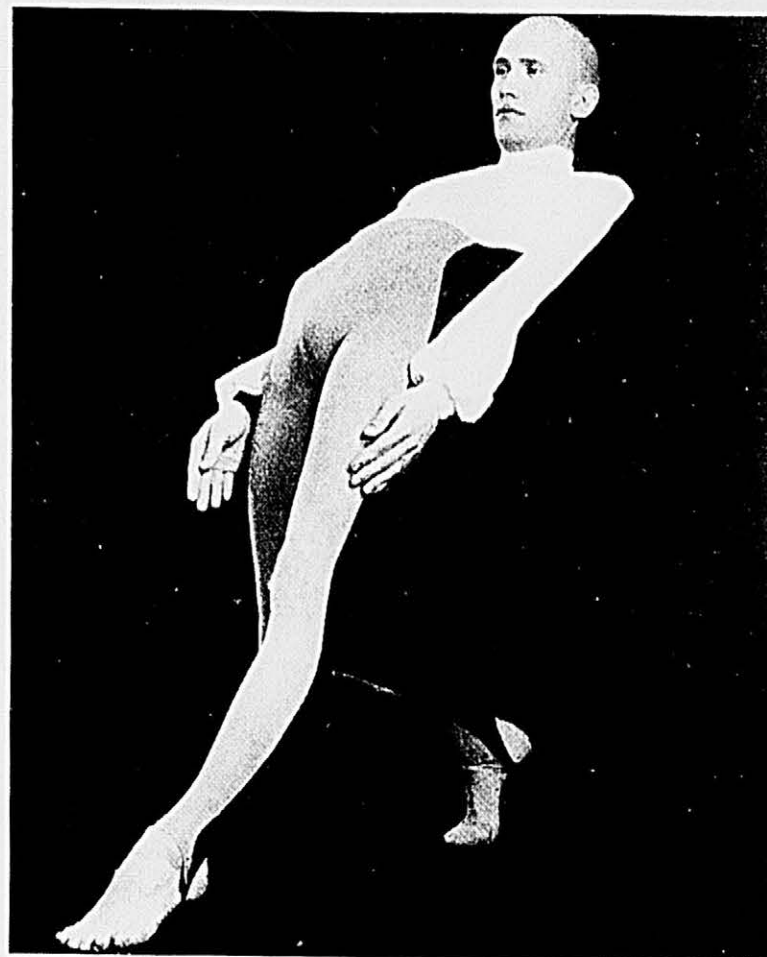


Photo: Hugo Glendinning

, poignant, and eloquent in its provocation.

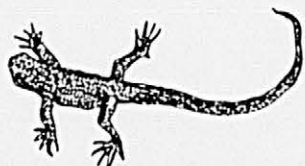
The Festival is also presenting Dance Break, a series of free performances at Complexe Desjardins. This is a great opportunity to catch the rising talents before they find their way to more expensive venues. Michael Clark and Annamirl van der Pluijm will also be presenting excerpts from their works.

The Festival has plenty of events to choose from, including meetings with choreogra-

phers, lectures, and films and videos on modern dance.

The 6th annual Festival Internationale de Nouvelle Danse runs from September 29 to October 9.

For more information call INFO DANSE (514) 521 1212. Free performances start at noon at Complexe Desjardins on Ste. Catherine Street west located between Jeanne-Mance and St. Urbain.



WORDS+PICTURES

POWER TRIP • BY JANE TREMBLAY

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Myth: Women often lie about being raped. Fact: False reports of rape are 2-4%, the same rate as other reported crimes



We Are Different and We Are Beautiful

Modeling agencies discriminate against women of colour

BY AFRA JALABI

"We are Black, we are different and we are beautiful" said Jaselyn, an Afro-Canadian woman who models in Montreal.

Many women of colour feel unappreciated for who they are. They feel they are always marked by their ethnic identity along with their gender identity. They are women and they are not white.

"The market doesn't demand us. They are not interested in us," said Jaselyn. It is sad how the market divide people into "mainstream" and "ethnic."

It is sad to note that even dominantly Black markets are targeted with White imagery.

When Jaselyn was invited to participate in Splash Barbados, a swim suit show shot in Barbados, the organisers of the program hired international models.

"The only woman of colour

they had was even of light colour," said Jaselyn. "Although, for me it was home, it was sad to see only international models used to promote the islands, while they had available beautiful native women."

Montreal Modeling agencies demand higher numbers of White models. For example Folio-Gioviani which has a good reputation for hiring models of colour has 3 women of colour out of 33 women. Other agencies such as Specs and Montage use even fewer.

For some this might be justifiable, since models are hired to target certain consumer groups. However, it is interesting to look at how the standards change regardless of target groups.

According to Jaselyn, there is an increasing number of women of colour in different areas of commercial advertisement.

"The market is more interested in women of colour. But they are interested in mixed types. They go for mixed identities as a way to represent the

multi-cultural character of Montreal," said Jaselyn.

"Agencies are rarely interested in what looks purely 'ethnic'. And when they are interested, they represent ethnic women in an exotic fashion," said Jaselyn.

It is especially upsetting when women from other cultures are used as a contrast to consolidate western values and western looks.

In a Virginia Slims ad we see a Latin American woman in the background behind a White smoking woman in tight clothes. The ad reads "You've come along way Baby."

This strategy is used by many other companies in subtle or not so subtle manners. Bijan, for instance ran an ad last fall depicting a veiled Muslim woman in contrast to an American woman sporting a baseball cap and a dark skinned woman in underwear with a caption across reading: "Hot".

And of course we all know the infamous Benetton ads.



Photo by Thomas White

Our self images are crucial. Our reflections on our beauty are significant.

"It's a mental conditioning that we have to overcome by ourselves. We should teach our kids that they are beautiful and that they should be proud of who they are and how they look," said Jaselyn.

bell hooks, an African American feminist writer, considers

looks and politics as interconnected realities.

"We should develop new aesthetics of colour and shades" wrote hooks.

The world is not black and white. Let's take off these blinders and appreciate the shadows and colours without ordering them in a hierarchy. You see stories through people's eyes, not just their colours.

Xymox Dangling Precariously

BY JASON RIDGLEY

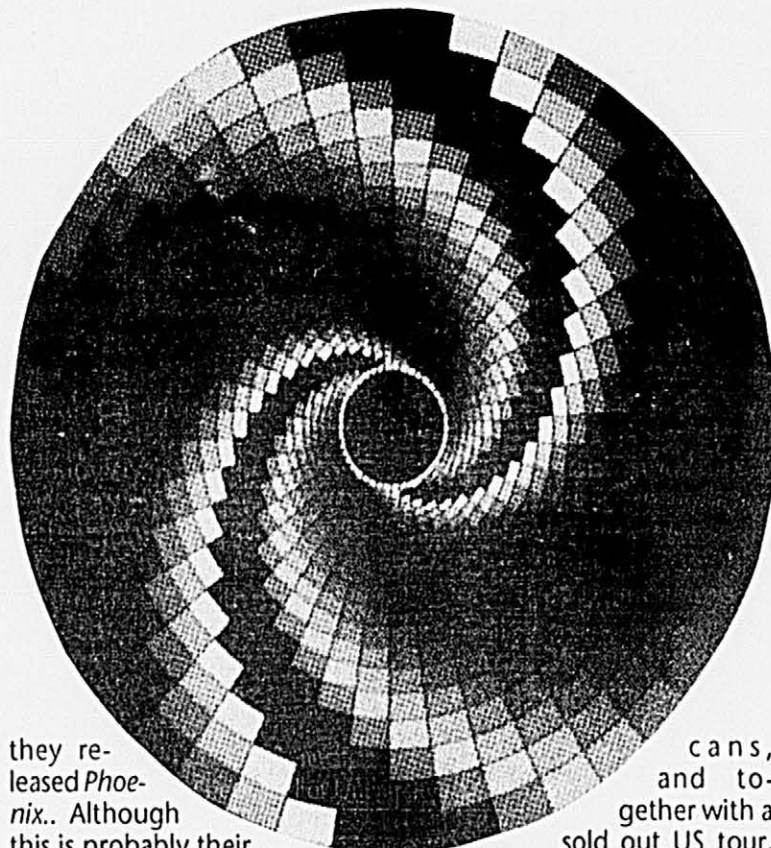
I was at the Pink And Blue Nightmare Machine, trying furiously to find a musical fix in the scantily stocked shelves. As usual, nothing I needed was there, and "No, sorry sir, I don't know when it will be in. Maybe call next week, okay?"

I was on my way out, thinking that there was no way I could get my eleventh free CD before my card expired, when I saw *Metamorphosis* by Xymox suspended like an angel of musical mercy on one of those listen-before-you-buy stations.

Clan of Xymox released self-titled debut in Holland in 1985 on 4AD. Their next album, *Medusa*, garnered them a dark corner in the gothic romantic genre, together with such bands as This Mortal Coil and Dead Can Dance. Moody, drifting lyrics with ambient, if slightly disturbing melodies.

In 1989, they released *Twist of Shadows on Wing* (a Polygram appendage) and shortened their name to Xymox. On this album they maintained their distinct, Byronic style, but with a broader range of styles than *Medusa*. *Twist of Shadows* sold over 100,000 copies.

Three years of quiet brooding followed until last year when



they released *Phoenix*. Although this is probably their best album, *Phoenix* showed them drifting dangerously close to the swift cataracts of commercial pop.

Their basic sound had changed fundamentally. Faster beats, and heavier use of electronic effects, and some blatant imitation of Echo and the Bunnymen resulted in their greatest financial success.

Their cult status in Europe had begun to excite the Ameri-

cans, and together with a sold out US tour, the shadowy figures of Xymox began to appear on the charts. In lonely downtown bachelor apartments, black-clad Xymox fans feared the worse.

All of this flashed through my head as I gazed at the CD. I became suddenly very nervous and preoccupied. I walked blindly toward the listening station, unwittingly trampling a nasty salesperson along the way, and reached tentatively toward

the headphones. In my mind, Xymox dangled precariously between cult integrity and commercial depravity.

After several minutes of helpless button pushing, I managed to get the fiendish machine to work. I turned the volume knob to maximum. I closed my eyes, and clenched the disintegrating headphones to my head, trying to drown out the cash registers.

At first I thought they had put the wrong CD in the machine's mouth.

But no, I recognized the voice. It was Xymox. But there was something more alongside. It was the last thing I expected.

It was Techno.

But instead of crying as I was crushed helplessly beneath this new Xymox, I felt a vague exhilaration growing inside. I skipped to the next track, and then the next. I liked it. I bought it.

If you're a dyed-in-the-chainmail Xymox fan, and can't handle chick-a-bokka, don't waste your money. But if you want a snappier Xymox, *Metamorphosis* is worth renting at least.

Metamorphosis has neither cult integrity nor commercial depravity. But it certainly makes the previous albums sound awfully dull.

EVER had an aching desire to write but just didn't know how or where to test your hand? Feeling a little rusty about your layout skills? Then come on out to Daily Days! Beginning at 11:00 a.m. on September 24th and 25th, the Daily will run a series of workshops. Here you'll learn anything and everything you ever wanted to know about journalism and more! So be there or.....

Native bands combine old with new

1993 is the year of indigenous peoples

BY ANJOLI
BANDYOPADHYAY

"We live for our music. It expresses faith to young people, and encourages them to keep the hope of tradition alive," says Soni Moreno-Primeau of the Native American musical group *Pura Fe*. *Pura Fe*, *7th Fire* and Don Patrick Martin will perform this Saturday at the Spectrum as part of this year's Festival of Harmony.

The three groups promise to present Montrealers with contemporary indigenous music expressing distinct worldviews and spirituality. "We are only separated by the Mercier bridge, but the differences between us are great," says Don Patrick Martin, a Mohawk musician whose music is best described as modern folk rock.

Martin, who was active as a war chief in the Mohawk Warrior Society, says that he hopes to incite his audience to "action instead of over-analysing".

Martin has played for audiences across western Europe and Canada. He says that we are "all in this together" and should learn from each other using music as the medium.

"Our diverse languages are what make us distinct" Martin says. The Mohawk word 'Rotiskarakete', for example, has commonly been translated as

'warrior' in English. The word also means "to carry peace", says Martin. In a similar spirit, while many of Martin's songs describe the political situation from an Indian perspective, others are simply love songs. All the songs function to aid better understanding within the community and between diverse peoples.

The New York based group *Pura Fe* aims for the same goal. Normally a two-woman show involving *Pura Fe*, who is Tuscarora and Soni, who is Aztec/Mayan, the group will be performing on Saturday with *Pura Fe*'s cousin Jen Krisberg.

"Their music incorporates contemporary musical qualities with traditional elements", says Soni. "It relates not only the history of Native peoples across the Americas, but also a vision of tradition carried over into the present and future generations."

Although the music is generally classified as a mixture of Blues and Jazz, it is also heavily influenced by Native ceremonial music. Using a call and response technique, traditionally used for ceremonies around the sacred fire, *Pura Fe* adapts old Native songs to the modern stage. "The actual songs cannot be used outside of the ceremonial context", explains Soni. Out of respect for the spiritual

function of the songs, the words are changed but the style of the music is retained.

Following the blues tradition that grew out of African American and Native American slavery, much of *Pura Fe*'s music is sung a capella, with hand drums and rattles. The songs are written and sung in many languages (including Navajo and Zapotec) about various pressing issues like land, repatriation and love.

The Ottawa based group *7th Fire* specializes in pop reggae. Self-characterized as "screeching" and "foaming at the mouth" the group has decidedly political inclinations.

This Native band derives its name from a series of Ojibway prophecies. "The seventh fire tells of the emergence of a new people, a people who would retrace their history to find the sacred ways that had been left behind." *7th Fire* invites people of all cultural backgrounds to share in the "thrill of music."

7th Fire, *Pura Fe* and Don Patrick Martin will perform at *Indigènes '93* this Saturday at the Spectrum. Tickets are available at the door.

Indigène '93 takes place this Saturday, September 25, at 8 p.m., at the Spectrum Theatre. Tickets can be bought at all admission outlets or at the door. For more information call 485-3490.



Pura Fe and Soni

Seven Songs For Malcolm X



Speaking at the Great Hall of University of Ghana, May 13, 1964

BY DAVID
AUSTIN

This article is a reprint of the September 9 article entitled *Seven Songs for Malcolm X* in which, due to a computer error, a substantial portion of the article was omitted.

John Akomfrah's *Seven Songs for Malcolm X* is possibly the most interesting and innovative documentary produced on the

life of the late Malcolm X.

In addition to the beautiful cinematography (by the same cinematographer of July Dash's captivating film *Daughter's of the Dust*), the 52 minute documentary features a range of activists and scholars who either knew Malcolm X or have carried out extensive research on his life and legacy.

John Akomfrah was born in London England in 1957 of Ghanaian parents, both of whom served in the government of

Kwame Nkrumah in the 1960's. His parents were exceptionally political and pan-African in their outlook, playing a major role in shaping his political and cultural views.

Akomfrah is one of a number of Black film makers who have emerged in the recent past in England. While attending arts school in England, he, along a number of other students, formed the *Black Audio Film Collective*, a organisation comprised of young aspiring Black filmmakers who realised that the British film industry either under- or misrepresented British Blacks and wanted to do something to change that.

In *Seven Songs for Malcolm X*, Akomfrah makes a conscious effort to incorporate important facts about Malcolm's life that are too often neglected by mainstream filmmakers and writers. Frequently, accounts of the final two years of Malcolm's life go undiscussed.

It was in his final years that Malcolm travelled extensively. His voyages to Africa and the Middle East had a tremendous ideological and spiritual influence on him, as he began to see the struggle of people of African descent beyond

the confines of the United States and its relationship to the larger imperialist world.

He met with many heads of states from a number of newly-independent African countries and became convinced that the struggle of Blacks of the Western Hemisphere was intricately related to those of Africa and other so-called Third World countries fighting against the forces of colonialism and neo-colonialism.

Unfortunately, many African-American writers and filmmakers have neglected these very important years of his life and have focussed on his life in America.

Having lived in Africa and being of African parentage, John Akomfrah recognises the significance of Malcolm's travels abroad. He features a long list of guest speakers in his film, among whom is Jan Carew, presently finishing a book about Malcolm X and his mother.

Carew knew Malcolm X in the last years of his life and saw him for the last time only a week before he was brutally gunned down.

Other figures that stand out in the film are Peter Goldman,

researcher and writer on Malcolm X, James Farmer, associate and sometimes adversary of Malcolm X, and Dr. John Henrik Clarke, historian and sometimes historical advisor of Malcolm X.

It is the accounts from people such as these, particularly Jan Carew and Dr. John Henrik Clarke, that separate this documentary from the myriad of others that have been produced in the past few years.

Unfortunately, as part of this year's Montreal Film Festival, *Seven Songs for Malcolm X* was not well publicised. A number of people who would have been particularly interested in this documentary were not informed. The media scarcely paid attention to the film.

In fact, Akomfrah himself complained that his film did not receive enough publicity and was disappointed by the paucity of advertising geared towards Montreal's Black population.

Nonetheless, *Seven Songs for Malcolm X* is a unique, well-rounded, and very insightful documentary featuring a number of very important guests.

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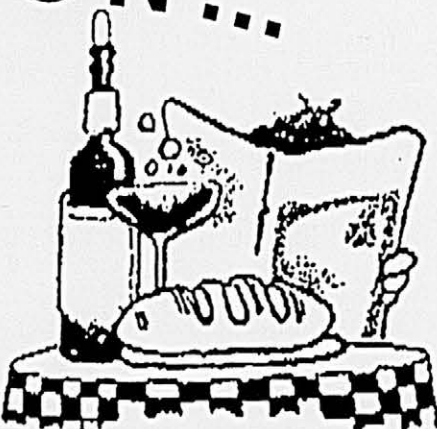
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Cartoonist **Joe Matt** will
be signing copies of his
book collection and comic
series PEEPSHOW at
Librairie Nebula (1452 St.
Mathieu, Guy metro).
Saturday, Sept. 25 from
13h — 15h. call 932-
3930 for info.

**Lesbians, Bisexuals
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(LBGM) will be having
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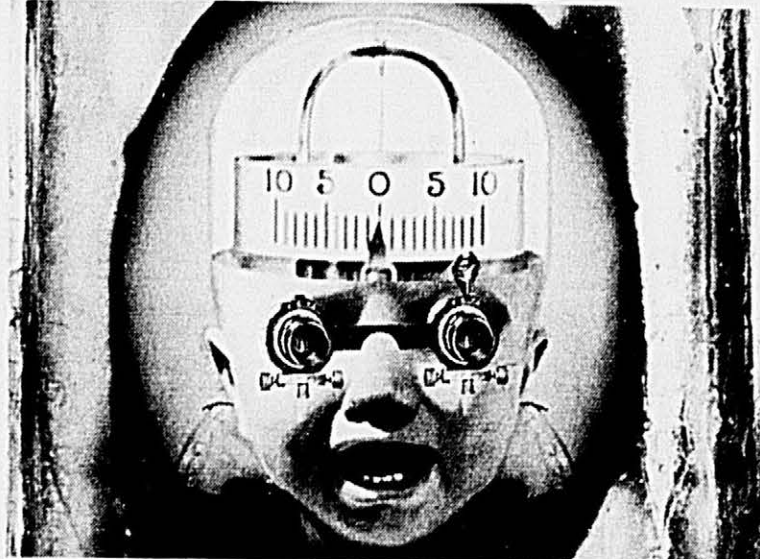
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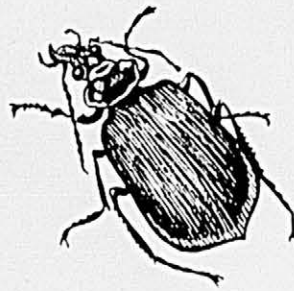
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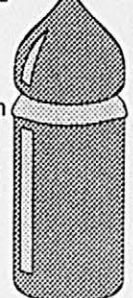
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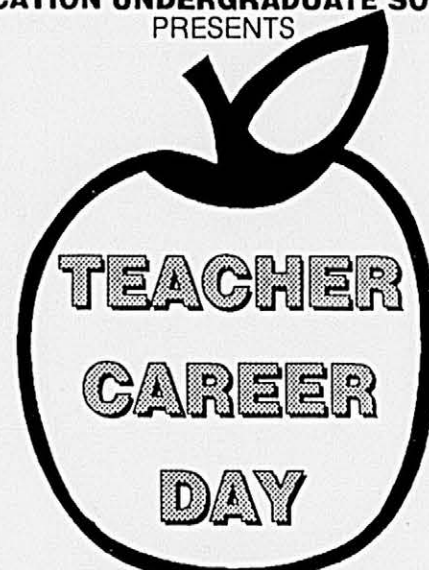
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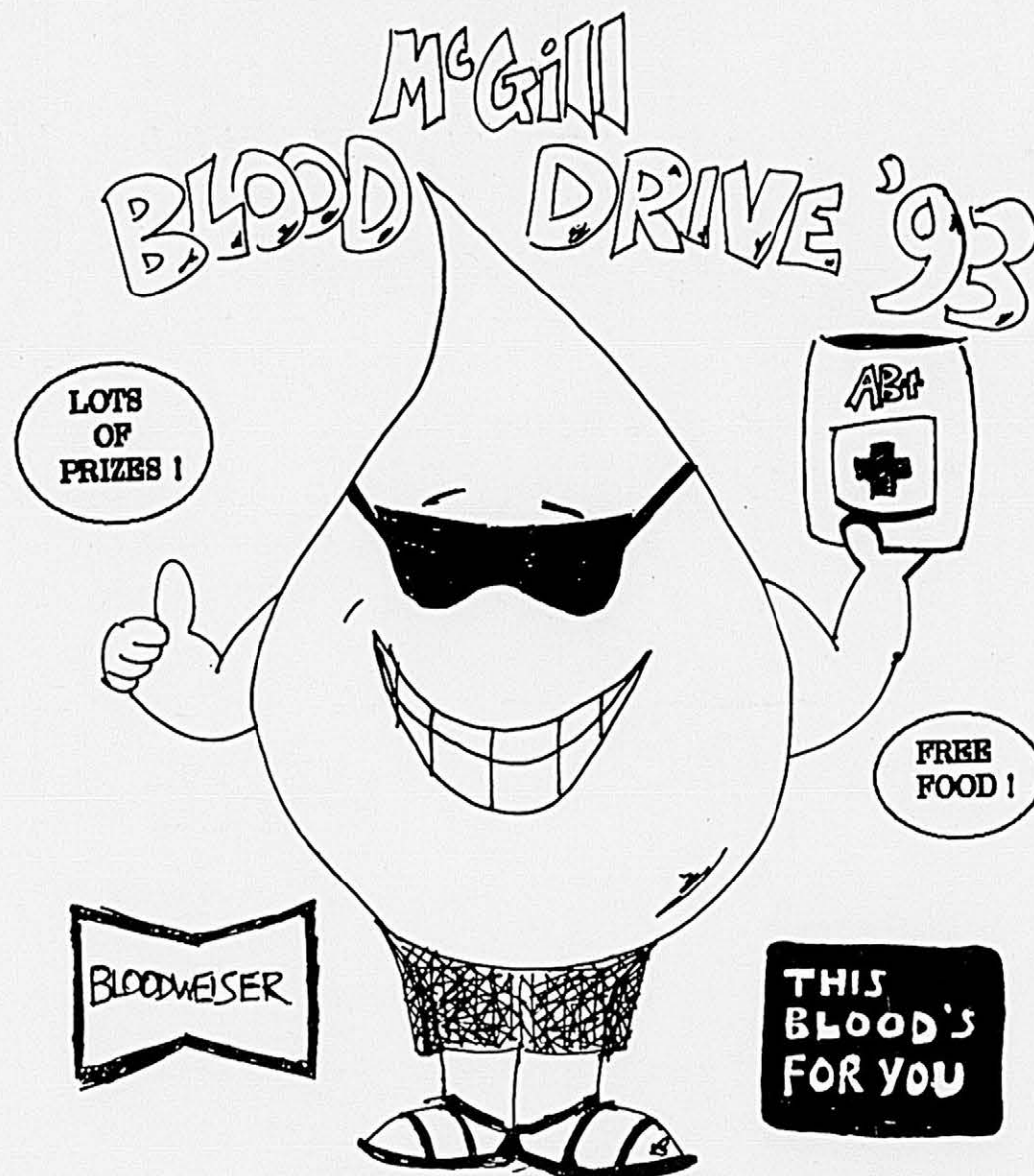
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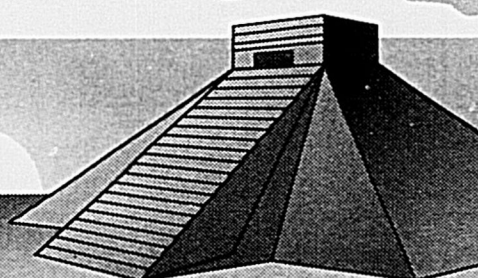
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